

# Cyber Activism in Environmental Issues: A Content Analysis of @pandawaragroup On TikTok

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## Abstrak

Pengelolaan sampah menjadi salah satu isu lingkungan yang penting di Indonesia. Sampah yang tidak terkelola dengan baik memiliki berbagai dampak negatif, salah satunya adalah banjir. Di tengah rendahnya kesadaran kolektif, media sosial muncul sebagai ruang alternatif untuk mendorong keterlibatan publik dalam isu-isu lingkungan. Meskipun aktivisme siber di bidang lingkungan semakin marak, kajian akademik mengenai manifestasinya di TikTok masih terbatas, Padahal platform ini semakin berpengaruh dalam membentuk gerakan partisipatif. Penelitian ini bertujuan untuk mengetahui bagaimana Pandawara Group memanfaatkan TikTok sebagai medium aktivisme siber lingkungan dan pemberdayaan masyarakat. Dengan menggunakan analisis isi kualitatif, empat video dari akun @pandawaragroup dianalisis berdasarkan logika viralitas berbasis unggahan. Hasil penelitian menunjukkan bahwa setiap video merepresentasikan tahapan berbeda dalam praktik aktivisme siber. *Our End Year Party* membangun kesadaran publik melalui pembingkai kreatif. *1,014 Kilograms of Trash in the River* menekankan urgensi kerusakan lingkungan melalui dokumentasi visual yang kuat. *Aerobic with Clean Up* memperlihatkan mobilisasi komunitas, sedangkan *No Room for Environmental Degradation* menampilkan keterlibatan pemangku kepentingan dalam aksi bersama. TikTok tidak hanya berfungsi sebagai media penyebaran, tetapi juga sebagai ruang partisipatif untuk mobilisasi, edukasi, dan pembentukan nilai. Kebaruan penelitian ini terletak pada pemetaan proses aktivisme lingkungan berbasis TikTok yang bergerak dari kesadaran digital menuju partisipasi publik yang nyata.

**Kata kunci:** aktivisme siber; pandawara; lingkungan; TikTok; pengelolaan sampah.

## Abstract

*Waste management is one of the most important environmental issues in Indonesia. Unmanaged waste contributes to flooding and other environmental problems. Amid low collective awareness, social media has emerged as an alternative space to foster public engagement with environmental concerns. Although environmental cyber activism is increasingly practiced, studies on its manifestation on TikTok remain limited, despite the platform's growing role in participatory movements. This study explores how the Pandawara Group uses TikTok as a medium for environmental cyber activism and community empowerment. A qualitative content analysis was conducted on four videos from the @pandawaragroup account, selected based on post-driven virality logic. Findings indicate that each video represents a different stage of cyber activism. *Our End Year Party* builds public awareness through creative framing. *1,014 Kilograms of Trash in the River* emphasizes urgency through impactful visuals. *Aerobic with Clean Up* demonstrates community mobilization, while *No Room for Environmental Degradation* shows stakeholder involvement in collective action. TikTok is used not only to disseminate information but also to mobilize participation, educate the public, and reinforce environmental values. The novelty of this study lies in mapping TikTok-based environmental activism as a process that moves from digital awareness to real-world public participation.*

**Keywords:** cyber activism; pandawara; environment; TikTok; waste management.

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## 1. INTRODUCTION

The issue of waste in Indonesia seems to be never-ending. At the global level, Indonesia is often highlighted as one of the countries with poor waste management. Jambeck, et al. (2015) states that Indonesia

is the second largest producer of plastic waste in the world after China. Every year, there are 3.2 million tons of unmanaged plastic waste. Worse, between 0.48 million tons and 1.29 million tons of mismanaged plastic waste ends up as marine debris.

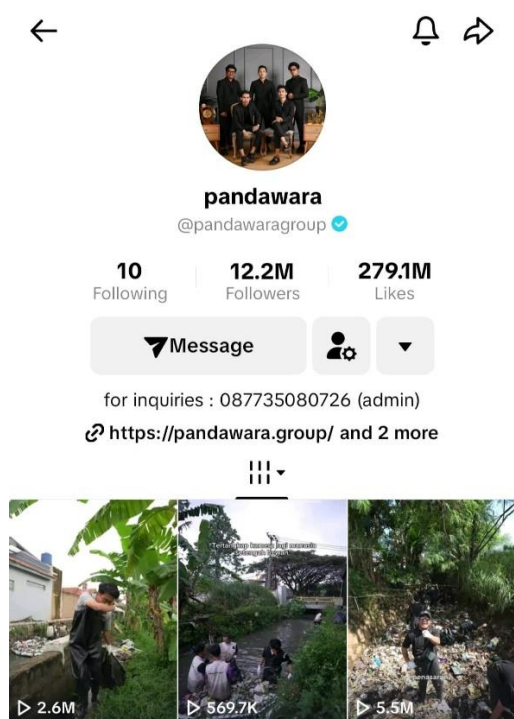
Other data on Indonesia's poor waste management was stated in the National Waste Management Information System by The Ministry of Environment and Forestry. The Ministry of Environment and Forestry stated that national waste generation in 2024 reached 34,2 million tons. Of the total waste generated, 40.26 percent remains unmanaged (The Ministry of Environment and Forestry, 2024).

Waste management in Indonesia has actually been regulated in Law Number 18 of 2008 concerning Waste Management. Waste management requires legal certainty, clarity of responsibilities and authorities of the Government, local governments, as well as the role of the community and the business world. Unfortunately, the law has not been fully implemented.

The community is one of the important elements that must be involved to solve waste management. Therefore, efforts to raise collective awareness and community involvement in waste management are continuously made. So far, awareness of waste management by various levels of society continues to grow. One of them is from among social entrepreneurship actors. According to data from the Ministry of Environment and Forestry, as of January 2023 there are at least 209 social entrepreneurship actors engaged in waste reduction and handling in Indonesia, such as bulk stores, refill businesses, second-hand goods businesses, and waste collection and recycling (Primantoro, 2023).

Not only social entrepreneurship actors, but also young people show their concern about waste management, which is one of the important environmental issues. In Indonesia, there are quite a number of environmental awareness communities initiated by young people, including Teens Go Green Indonesia and Dietplastik Indonesia. Young people live in a society where most of their communication occurs through sophisticated communication technology. The speed of telecommunications today is hard to predict, shaping new realities, accentuating people with their preferences and interests. Thanks to social media, young people's opportunities to be heard, gain influence and popularity are fast and unstoppable (Simamora, 2022).

One of the most popular social media platforms today is TikTok. TikTok, a video and audio-visual based platform, has become one of the most popular social media especially among the young generation. Based on data from Statista (2025), TikTok became the most downloaded social media app during 2024. Furthermore, Indonesia ranks first in the number of TikTok users worldwide, with 157.6 million users, followed by the United States in second place and Brazil in third (We Are Social & Meltwater, 2024). Many TikTok users are dedicated in providing a positive influence, one of which is Pandawara.



**Figure 1.** Pandawara's TikTok Account  
Source: TikTok @pandawaragroup

TikTok crowned Pandawara Group as one of the TikTok Local Heroes in "Year on TikTok 2022" (Kompas.id, 2023). Pandawara was crowned TikTok Local Heroes for being able to inspire and have a positive influence on society, especially in maintaining environmental cleanliness. Pandawara Group invites the TikTok community to build new habits to care more about the environment. The efforts of the five young men eventually inspired many of their followers. Many of Pandawara Group's followers volunteered to clean up waste in the river with them.

The collective waste cleanup activities in rivers and beaches between Pandawara and his followers show that the new media era does not only allow for community interaction in the virtual world, but also allows for social movements to occur as a result of interactions in the virtual world. Social movements in the virtual world are now better known as digital activism. The term digital activism emerged to describe the widespread use of digital technology in campaigns for social and political change (Joyce, 2010). Throughout its emergence, this phenomena has collected a myriad of names, including cyberactivism (McCaughey & Ayers, 2003), online activism (Vegh, 2003), e-movement (Earl, J., & Schussman, 2003), cyberprotest (Wim van de Donk, Brian D. Loader, Paul G. Nixon, 2004)

Many agendas in digital activism are initiated by communities or organizations that are also virtual (Putri, 2022). The success of agendas in digital activism - where virtual communities can be one of the actors - is influenced by several conditions. These conditions are specifically determined by the values that generally prevail in real-world societies. In Indonesia, social media activism - or digital activism - tends to be successful in mobilizing mass support when the narratives are simple, relate to low-risk actions and align with dominant metanarratives such as nationalism and religiosity (Lim, 2013).

This study aims to explore how environmental cyber activism is carried out by the Pandawara Group through their TikTok account, @pandawaragroup. Their activism is worth examining because it successfully draws the attention of many young people and encourages them to develop new habits in maintaining environmental cleanliness. This growing engagement can be observed from the increasing number of their followers. In contrast, public concern over waste issues is typically short-lived. If not addressed effectively, the accumulation of waste will continue to pollute the environment and potentially cause health problems.

What makes Pandawara's environmental activism distinctive is its focus on cleaning rivers and beaches areas often neglected in mainstream environmental campaigns. Social media has proven to be an effective medium for forming social movements and capturing public attention. It has evolved into a space of public power where environmental issues can be widely shared and discussed. Dewantara et al. (2015) have shown that many social movements today originate from online activism. Furthermore, (Kurniawan, N. I., & Rye, 2014) argue that the increasing use of digital platforms by environmental activists reflects a shift in the logic of mobilization, where communication tools are central to building public awareness and improving environmental quality. Despite the growing prevalence of cyber activism on social media, research on how TikTok functions as a space for environmental mobilization in Indonesia remains limited. This study addresses that gap by analyzing the dynamics of platform-based social movements.

Based on this context, the research question posed is: How is environmental cyber activism carried out by Pandawara Group through TikTok? The novelty of this study lies in its focus on the staged process of cyber activism—ranging from awareness-building to mobilization and public participation—through TikTok content selected based on post-driven virality. Unlike previous studies that have primarily examined the content of Pandawara's messages (Aminulloh et al., 2024; Pratiwi & Farizal, 2024) or their influence on audience awareness (Alfachredz et al., 2024; Matondang et al., 2023) this study provides a process-based analysis that emphasizes how cyber activism unfolds through the platform's affordances.

## 2. LITERATURE REVIEW

There are two important concepts that help the author in understanding the phenomenon of environmental digital activism carried out by Pandawara in the TikTok account @pandawaragroup and analyzing the research findings. The two concepts are cyber activism and TikTok as social media. Cyber activism will help the author to see the process and characteristics of environmental activism carried out while TikTok will help the author to find out how Pandawara maximizes TikTok features to deliver environmental content to the public. In addition, previous research on the use of social media for environmental activism will also help researchers to identify the gaps in the existing knowledge that this study aims to fill.

### 2.1 Cyber Activism

Recently, the use of social media can attract participants' attention to take actions related to hot topics. As the result, ability for collective action is becoming one of the greatest advancements of social media.

Frequently, social movements driven by new communication technologies are called cyber activists, which change the perspective of collective action. Cyber activism occurs when activists or individuals accomplish change by cyber communicative action. In other words, some sort of social mobilisation occurs through the use of digital platforms. Digital platforms encourage participatory culture and this then creates new dialogue and discourse. Citizen movements use these for faster communication and to deliver their message to a wider audience. Vegh (2003) arranges online activism into three main categories:

1. Awareness/ Advocacy

Awareness/advocacy is characterised by public awareness being ‘raised by accessing information that is relevant to the cause’. In this category, social media is used to raise public awareness about an issue by disseminating information related to events or issues that are not reported/not reported by traditional media. This is to mobilize an action or movement.

2. Organisation/ Mobilisation

Organisation/mobilisation is using the Internet to ‘call for an action that normally happens offline, but can be more efficiently done online’. Organization/mobilisation is using the Internet to 'call for an action that normally happens offline, but can be more efficiently done online'. In this category, social media is used to mobilize a movement that can be done in three ways, namely by spreading invitations to take action offline, online actions that are generally done online, and invitations to take action online.

3. Action/ Reaction

Action/reaction is where the Internet is used as a tool for inflicting damage on the resources of a target group - in other words, ‘cyberattacks’.

A group of researchers (Rotman, D., et al, 2011) categorized the response to an activism activity into two, namely practical activism and slacktivism. Practical activism is defined as the use of direct, proactive, and often confrontational actions to achieve social change. Meanwhile, slacktivism is defined as a low-risk, low-cost activity through social media, whose goal is to raise awareness, produce change, or provide satisfaction to the people involved in the activity.

## 2.2 TikTok

TikTok, known as Douyin in its home market, launched in China in September 2016. It quickly began to gain traction in China, and parent company ByteDance launched an international version in 2017 (Iqbal, 2023). TikTok is a short-form mobile video platform that allows users to create videos often lasting 15–60 s and share them with the wider TikTok community. Since its launch in 2017, TikTok has rapidly gained popularity across the world. TikTok was the first non-Facebook app to reach three billion downloads, which it achieved in Q2 2021. It reached four billion in Q4 2022 (Curry, 2023).

TikTok also conquers teens and young adults worldwide. In 2022, about 34.9% of TikTok users are aged between 18 and 24 and 28.2% are aged between 25 and 34. Therefore, TikTok user largest age demographic is 20-29 year olds (Curry, 2023).

TikTok is primarily algorithm driven, which makes it unique from the other social media apps that are modeled around following and followers (Anderson, 2020). A TikTok video from a user with absolutely no followers can quickly gain an audience as it appears in other user’s feeds. Tolentino (2019) describes TikTok as “a social network that has nothing to do with one’s social network,” an “enormous meme factory, compressing the world into pellets of virality and dispensing those pellets until you get full or fall asleep”. Those pellets of virality are then easily shared outside of the platform on other social media platforms which brings more users to the app.

## 2.3 Using TikTok

TikTok is available for download on the Apple, Android, and Amazon app stores. While there is a way to watch videos and a download button, there's no search function and many of the features seem limited. The app can be viewed and searched without an account, but as with all social media apps, an account is required for full interaction. After creating an account, users will be asked to choose their interests from a list that includes animals, comedy, travel, food, sports, beauty and style, art, gaming, science learning and education.

Being a largely algorithm-based app, this section helps the app determine which videos users watch but is not required. After selecting preferences or skipping, users will be introduced to the application through a

tutorial. While the app may be intuitive for some, the instructions can save time and hassle for those of us who don't find the interface intuitive at first. Unlike social media apps like Facebook, Instagram, Twitter, and Tumblr that display scrollable feeds, TikTok displays content one video at a time, and users have to swipe up to move to the next video. The displayed video will continue to loop until the user swipes up or taps the screen to pause. As expected, swiping down takes users back to previously viewed videos. The default video feed is the "For You" algorithm, but at the top of the screen, users can choose to limit their video feed to users they follow. Icons on the video screen include (Anderson, 2020):

1. User Avatar  
Clicking on the user avatar will take you to the user profile page. A user profile page is similar to Instagram, displaying followers and listing people the user follows. All user videos also appear on this page. If a user has made their likes public, all videos on the platform they like can be viewed here. The menu icon (three dots) will display options to share the user profile, report the profile, enable notifications, block the user, and send a direct message to the user. Users can be followed by clicking the Follow button on the profile page.
2. Heart  
Unsurprisingly, the heart icon can be pressed to like the video and the number of likes will appear below the heart.
3. Chat Bubble  
The chat bubble icon displays the number of comments, clicking on it will bring up a page of those comments. Comments can also be liked, and they appear in order of number of likes, with the most liked comment appearing at the top. Similar to other social media applications, users can be identified in comments using @.
4. Share Arrow  
The arrow icon shows several sharing options (messaging apps, available social media apps) as well as other action items for the video. This is where the video can be flagged or the viewer can signal that they are not interested in the video (which can help inform the algorithm). If the content creator has given permission, the video can also be downloaded from the sharing option. If the content creator has enabled option, viewers can react or match.
5. Spinning circle with musical notes coming out of it  
One of the unique features of TikTok as a lip-syncing app is that each video has accompanying background music. A spinning circle with musical notes appears above each video, and clicking on it displays more information about the sound as well as any videos that use that sound. Much of the content on TikTok consists of users recreating original videos or sounds, so the most popular sounds will have hundreds of accompanying videos.

## 2.4 TikTok as a Cyber Activism Platform

Recent studies have recognized TikTok's growing role in shaping digital activism, particularly through its participatory and algorithm-driven features. Abidin et al. (2021) argues that TikTok enables everyday users to participate in social movements with low barriers to entry, where activism can overlap with trends, entertainment, and influencer culture. Similarly, Hautea et al. (2021) highlight how TikTok's affordances, such as sound, visuals, and replication—enable youth to creatively frame and disseminate environmental messages. However, most of these studies focus on content strategies or user engagement patterns, without explicitly mapping the process of activism as it unfolds across viral posts. Several recent Indonesian studies have also explored the role of Pandawara Group in raising environmental awareness on TikTok (Alfachredz et al., 2024; Aminulloh et al., 2024), but these works tend to focus on message effectiveness or audience perception. This study builds on those contributions by offering a process-based analysis that explores how environmental cyber activism is carried out through sequential stages of awareness, mobilization, and action, as reflected in selected viral videos on the @pandawaragroup account.

## 3. RESEARCH METHOD

This research uses qualitative methods. Qualitative method is a research method that focuses on a case and pays attention to the interpretation of data in various ways. Data in qualitative research is not standardized, and requires researcher efforts in interpreting and reflecting on what is being studied (Schreirer, 2012). On the

other hand, the content analysis approach is used to examine how digital activism is carried out with TikTok features and displayed in video content on the @pandawaragroup account. Content analysis is also called text analysis, and the meaning of text is not limited to verbal materials, but also visual, audio, and audio-visual.

The data in this study were collected by scraping and analyzing audio-visual documents on the TikTok account @pandawaragroup. Scraping is a method of collecting or extracting data from a page or web. This research uses the TikTok Scraper application to get data about TikTok profiles, hashtags, posts, URLs, numbers of shares, followers, hearts, names, videos, and music-related data. The content analyzed in this study consists of TikTok videos uploaded between December 2022 and October 2023. This period was selected because it captures the peak of @pandawaragroup’s viral momentum, characterized by high engagement, follower growth, and increased public attention to environmental issues.

Data collection techniques were carried out through observation of the research subject and selecting texts that fit the following criteria: 1) have the most accumulated viewers based on how post-based virality works on the TikTok platform, 2) show the garbage cleanup activities carried out by the account owner, and 3) inform the message about the importance of maintaining environmental cleanliness.

Until October 10, 2023, the author curated 10 contents on the @pandawaragroup account that have been viewed more than 40 million times. Of the 10 contents, the author again curates until finally 4 contents are selected that match the other criteria. There is also a consideration of determining more than one content to analyze is the need for complete information about the three research corpus criteria, while the @pandawaragroup TikTok account has a short video character with information that is distributed across several videos. The following are the four Pandawara videos that were selected as the object of research:

**Table 1.** TikTok @pandawaragroup videos that are the focus of the study

Content Title	Upload Date	Play Count	Digg Count	Share	Comment	Caption
Our End Year Party	December 30 <sup>th</sup> , 2022	121.000.000	13100000	66300	176200	2022 berakhir disungai ter-ekstrim, sampai jumpa di 2023! (2022 ends on the most extreme river, see you in 2023!) #pandawara #onedayonetrashbag #yearontiktok
aerobic with clean up	August 7 <sup>th</sup> , 2023	78.500.000	3200000	12300	13400	aerobic with clean up #pandawara #onedayonetrashbag #cleantok
1,014 kilogram sampah di sungai itu (1,014 kilograms of trash in the river)	January 26 <sup>th</sup> , 2023	51.900.000	5700000	27500	66100	1,014 kilogram sampah di sungai itu. #pandawara #onedayonetrashbag
tidak ada ruang untuk kerusakan lingkungan (no room for environment-al degradation)	May 24 <sup>th</sup> , 2023	44.700.000	5300000	23300	62100	tidak ada ruang untuk kerusakan lingkungan #pandawara #onedayonetrashbag

Source: Research Findings (2023)

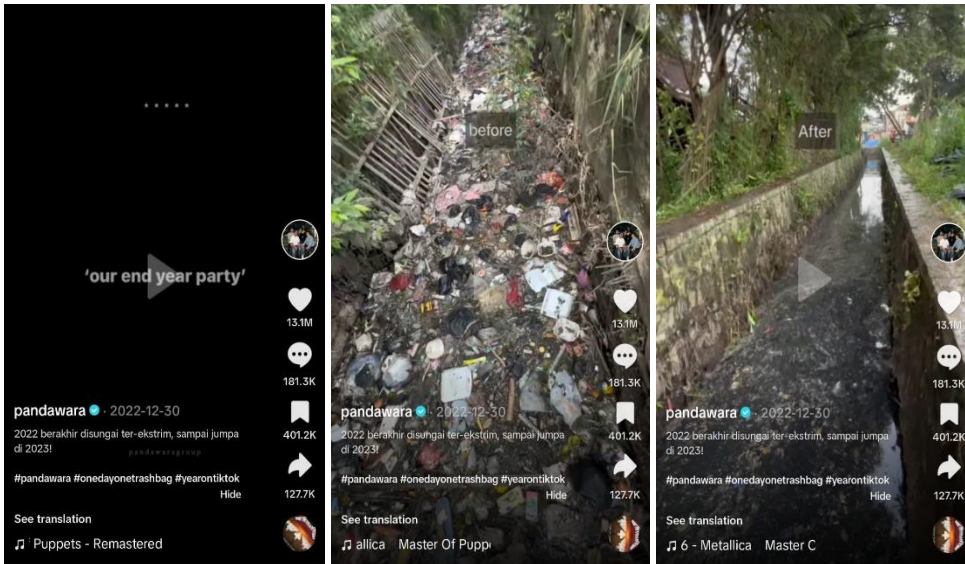
The author then analyzed the four videos in depth using the concept of cyber activism and the use of TikTok. As a validation method, the author also observed the interaction of the most popular comments on the selected texts. Thus, the results of this study will show how cyber activism related to environmental issues is carried out by Pandawara through TikTok content uploaded on the @pandawaragroup account.

## 4. RESULT AND DISCUSSION

### 4.1 “Our Year End Party” Video

The 106-second video is the most viewed content on the @pandawaragroup TikTok account. Uploaded on December 30, 2022, the video quickly went viral, turning Pandawara’s river clean-up initiative into a widely

discussed topic across social media platforms. This reflects how the growing influence of TikTok has reshaped the culture and practices of social movements, particularly by amplifying visibility and engagement through short-form content (Lee & Abidin, 2023). The video effectively documents the river-cleaning process conducted by Pandawara, showing how a heavily polluted stream that was originally filled with various types of waste was eventually transformed into a clean and functioning waterway.



**Figure 2.** Pandawara's "Our Year End Party" video  
Source: TikTok @pandawaragroup

The video "our year end party" begins with the words and audio "this is our year end party" with the video background of the song Master of Puppets - Metallica. The upbeat sound and interesting video editing create a special effect for people who watch this video. However, it is the Pandawara cleanup that is the highlight of the video. Five young people with the bare necessities: boots, waterproof vests, ropes, trash hooks, plastic baskets, large plastic bags, are willing to submerge more than half of their bodies to clean a small, pitch-black river that is clogged with trash. Moreover, the title "our year end party" implies that this group of young people have very high principles and concern for environmental cleanliness. While the general public generally holds year-end parties with celebrations at hotels or restaurants, Pandawara chose to party by cleaning the river.

The dramatic effect in the video is heightened when it starts raining in the middle of their river cleanup party. However, the rain did not dampen their enthusiasm to clean the river. The viral video received many positive responses from netizens. Positive responses can be found in the following two comments that received more than 20,000 likes:

"A big respect to all of you Sirs! Your dedication to what you are all doing gives us hope. Salute!" (iohan, 2023)

"ayo pak/buk pejabat beri mereka fasilitas alat dan transportasi serta beri mereka apresiasi. Semoga banyak lagi masyarakat yang sadar untuk kebersihan" (Come on officers, give them equipment and transportation facilities and give them appreciation. Hopefully many more people will be aware of cleanliness) (yamateh, 2023)

Pandawara's river cleanup activities do not stop with these viral videos. Pandawara consistently uploads river cleanup videos in different places. Pandawara then grew into an icon of a group of young people who carry out "river cleaning" activities independently.

It is revealed that initially they took action to clean up the river from garbage because they were concerned about the floods that often occur in their neighborhood. They wanted to provide a solution, because the cause of flooding turned out to be the river flow that was choked by garbage (Arifa, 2022). This is consistent with a study of affective themes on TikTok in which authors found that, "non- experts, including adolescents and early adults, leverage TikTok's affordances to express their concern, frustrations, and personal stake in what they perceive to be salient issues of their time." (Hautea, S., et al, 2021). Referring to cyber activism, this video

"Our Year End Party" is at the awareness /advocacy level where social media is used to raise public awareness about an issue by disseminating information related to events or issues that are not reported by traditional media.

#### 4.2 "aerobic with clean up" Video

In the video titled "aerobic with clean up", Pandawara showcases their river clean-up activities with repetitive movements of picking up trash in the river. Five members of Pandawara stretch their right hand in front of their body axis, then stretch their left hand parallel to their right hand and finally pick up the garbage in front of them and place it on their right side. This movement is repeated four times to the tune of "Vai Novinha Ah Ah Ah"- Dyamante DJ. If you click on the spinning circle with musical notes appearing above this video, you will find that there are 397.5K videos that use this background music. This song is apparently the song used for the Brazilian dance challenge trend on TikTok. Pandawara used this sound because this sound and challenge was once a trend on TikTok. Using a trending sound as background music on TikTok is known to make uploaded videos have a higher chance of entering FYP (For Your Page) for the TikTok community.

Rather than following the trend of Brazilian dance moves that had become a trend, Pandawara chose to create their own dance moves, which of course were still related to the cyber activism they were doing, namely cleaning the river. TikTok has a new structure that makes it a major digital activism medium (Schellewald A, 2021). In terms of structure, TikTok has a more sophisticated structure than other social media platforms in terms of exploring content diversity, namely the For Your Page (FYP) page. The FYP design uses an algorithm based on the diversity, uniqueness, and recency of content to attract interest, increase followers, and searches. As a result, TikTok users will gain access to content that is not limited to their personal preferences and will be the most effective medium for shaping opinions and sparking public debate on issues (Jarvis J, 2021).

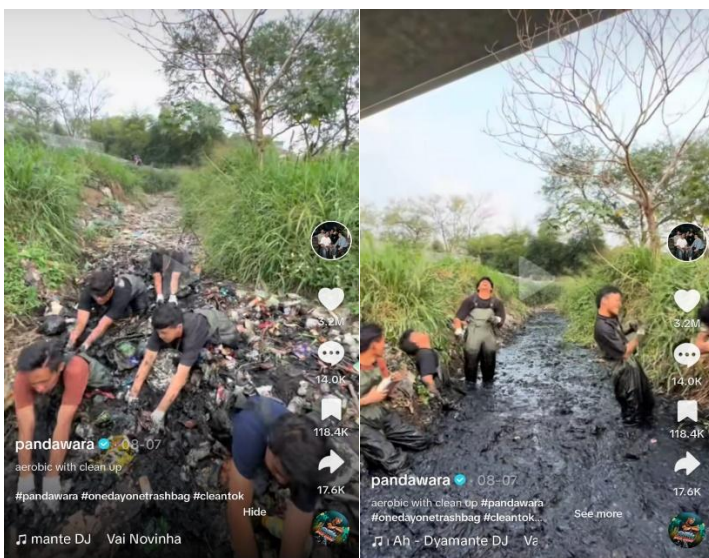


Figure 3. Pandawara's "aerobic with clean up" video  
Source: TikTok @pandawaragroup

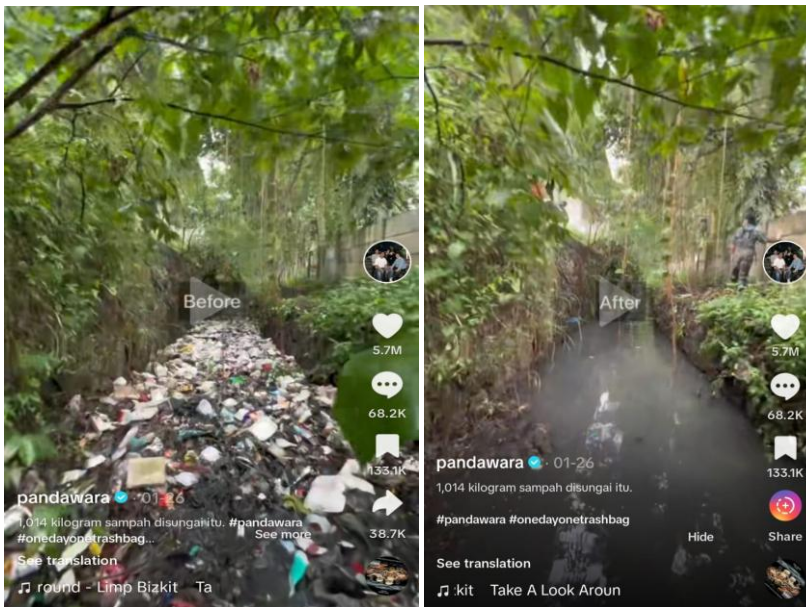
The "aerobic with clean up" video then ends with the tired but happy faces of the Pandawara who are resting after cleaning the river from garbage. At the end of the video, the river that was once filled with garbage has become cleaner and the words "the river looks better" appear. Through this video, Pandawara shows that cleaning the river from waste is a fun activity and can be a trend, just like the sound they use in the video. This video shows that Pandawara is doing cyber activism at the awareness/ advocacy level.

#### 4.3 "1,014 kilograms of trash in the river" Video

The "1,014 kilograms of trash in the river" video has the same video format as the "Our Year End Party" video where it shows the "before and after" condition of the river they cleaned up. This video also has the same video format as the "aerobic with clean up" video where Pandawara does not convey spoken language in the video. Pandawara conveyed written language and nonverbal messages through this video.

The video begins with the five members posing before they jump into the river to clean up trash. The background music used is Take A Look Around - Limp Bizkit. Limp Bizkit itself is known as an American rap rock band. The video mainly shows Pandawara's activities when cleaning up trash, which mostly consists of styrofoam, in the river. Just like other videos, Pandawara is seen wearing simple tools while cleaning the river. The slick video editing accompanied by the selection of appropriate and vibrant background makes this 82-second video interesting to watch until the end. At the end of the video, apart from showing the "before-after" of the river, Pandawara also shows how difficult it is for them to get to the riverbank.

This video is similar to the previous two videos that have an awareness/advocacy level on cyber activism. Another similarity with the previous two videos is the use of hashtags (#) after the caption of the video content. Hashtags are one of the most important features in social media. A social media site would be useless without hashtags, and TikTok is no exception (Anderson, 2020). Hashtags appear on the video screen along with the username and can be clicked to find more videos with the same hashtag. Almost every TikTok video has a hashtag, and higher hashtag counts are associated with more video likes. Social media research shows that the use of hashtags helps users to search, follow and share information.



**Figure 4.** Pandawara's "no room for environmental degradation" video

Source: TikTok @pandawaragroup

In the videos uploaded by Pandawara on their TikTok account, there are two hashtags that they always put at the end of the caption, namely #pandawara and #onedayonetrashbag. #pandawara is of course used to show their identity as five young people who have environmental concerns by routinely cleaning up trash in rivers and beaches. While #onedayonetrashbag is used as an invitation to the public to throw one bag of garbage per day into the trash. With #onedayonetrashbag, Pandawara hopes that there will be no more littering and better waste management in the future.

Another hashtag they often use in the captions of their video uploads is #cleantok. #cleantok is always included in the caption along with #pandawara and #onedayonetrashbag if the video they upload is a video documenting their "clean up" activities with the general public. Retrieved from TikTok (2023) #cleantok has made cleaning content that was previously considered boring into one of the most beloved and entertaining categories on TikTok. From keeping clean because it's a necessity, because you love it, or as a relaxing activity - home maintenance has become more fun with TikTok.

#### 4.4 "no room for environmental degradation" Video

This video is a follow-up video to the video entitled "The number one dirtiest and worst beach in Indonesia" uploaded by Pandawara on May 21, 2023. In the video "The Number One Dirtiest and Worst Beach in Indonesia", Pandawara invited all parties in Banten Province and other areas to participate in cleaning this beach on May 22, 2023 - May 23, 2023. The invitation to the public to participate in the beach cleanup is

clearly stated in the video caption: *Tonton sampai akhir! Kita tunggu kalian semua besok pagi di pantai Labuan, Desa Teluk, Kecamatan Labuan, Kabupaten Pandeglang, Provinsi Banten. Kita kurangi sampahnya semampu kita semua!* (Watch till the end! We'll wait for you all tomorrow morning at Labuan Beach, Teluk Village, Labuan Sub-District, Pandeglang District, Banten Province. Let's reduce the waste as much as we can!) #pandawara #onedayonetrashbag. Pandawara's call to action was also echoed in the text at the end of the video. In addition, Rafly, a member of Pandawara also called out "We'll be waiting tomorrow at 7am" while pointing at the camera.

Furthermore, in this video, a Pandawara member, Ikhsan, emphasizes that the dirty beach should not be used as a place to blame each other between the community and the government, but rather a place for the community and the government to unite to tackle environmental problems. Like most Pandawara videos, the video shows how the beach is littered with trash, especially rags. "The number one dirtiest and worst beach in Indonesia" video has been viewed 36100000 times, shared 19200 times and received 3100000 likes and 31300 comments.

The response to the beach cleanup video was quite good. This can be seen from the enthusiasm and the number of people who participated in the activity of cleaning Teluk Beach, which is documented in Pandawara's video entitled "no room for environmental degradation". Based on the three main categories of cyber activism proposed by Vegh (2003), the "no room for environmental degradation" video shows that Pandawara's cyber activism is not only at the awareness/advocacy level, but also at the organization/mobilisation level. This level of organization/mobilisation is marked by Pandawara being able to mobilize a movement that can be started by spreading an invitation to take action offline.

"No room for environmental degradation" begins with a narration from Gilang, one of Pandawara's members, accompanied by a dramatic siren backsound.

*"Ok, guys. Inilah proses pembersihan pantai terkotor dan terburuk yang ada di Indonesia yang melibatkan seluruh kalangan masyarakat dan instansi pemerintahan Provinsi Banten. Check this out guys!"*(Ok, guys. This is the process of cleaning up the dirtiest and worst beach in Indonesia involving the entire community and government agencies of Banten Province. Check this out guys!)

After the narration, the video shows the entire community and government agencies of Banten Province together with Pandawara working together with simple tools to clean Teluk Beach accompanied by the musical backsound of the song "Ibu Pertiwi" by Ismail Marzuki. This backsound adds to the dramatic side of the garbage cleanup activity.

Furthermore, other Pandawara members conveyed that the cleaning activities could not be completed within two days as originally planned because the remaining garbage could not be cleaned with manual tools, therefore, the next cleaning process will be handed over to the Pandeglang Regency Government. The cleaning process is planned to be completed within 14 days.

In the closing part of the video, Gilang, again conveyed the narration that the video "The number one dirtiest and worst beach in Indonesia" previously uploaded by Pandawara was not an insulting video, but a video that contained a slap, especially for Pandawara Group and generally for all people, especially those in the Banten area. Furthermore, Gilang also expressed his gratitude to all parties who have participated in the cleanup activities at Teluk Beach. Here are the parties mentioned in the video:

*"anak SD, SMP, SMA, mahasiswa, komunitas lokal, Bapak RT, Bapak RW, Pak Lurah, Pak Camat. Dan Ibu Bupati dan pihak provinsi... Dari Bapak Kapolres, Bapak Kapolsek, TNI Angkatan laut dan Kepala Dinas Lingkungan Hidup Provinsi Banten".* (elementary school, junior high, high school, college students, local communities, Neighbourhood Head, village head, Subdistrict Head, And Mrs. Regent and the provincial side... From the Chief of Police, the Navy and the Head of the Banten Provincial Environmental Service)

This video shows that people basically also have environmental concerns, especially in the area where they live. According to Dunlap & Jones (2002), environmental concern is the degree to which a person is aware of environmental issues, provides support or efforts to help overcome environmental problems, and shows a willingness to contribute to overcoming environmental problems. This includes efforts made by individuals to find solutions and personal involvement in contributing to solving environmental problems. Suki (2013) and Kim & Choi (2005) developed a measurement method for environmental concern that involves: 1) the urgency

of issues or problems regarding the environment, 2) personal activities that have an impact on environmental damage, 3) strong concerns about the impact of the current environment on the future.



**Figure 5.** Pandawara's "no room for environmental degradation" video  
Source: TikTok @pandawaragroup

The video "The number one dirtiest and worst beach in Indonesia" uploaded by Pandawara as a whole succeeded in becoming an effective cyber activism media so that the public realized the urgency of the issue of "dirty and bad" Teluk Beach. The awareness of the dirty and bad beach then became one of the reasons for the community to participate in Pandawara's invitation to clean the beach. Pandawara's cyber activism not only mobilizes the community in beach cleanup activities, but also reinforces the positive image of their environmental activism activities. This can be seen in some of the most popular comments on the video:

*"semoga pandawara di beri kesehatan aminn. Super hero real"* (may pandawara be granted health aminn. Super hero real) (Raul\_Ixfana, 2023)

*"makasih bang berkat lu pantai jadi bersih dan karena lu juga warga senantiasa membantu. semangat bang."* (Thank you, thanks to you, the beach is clean and because of you, residents always support you. keep up the good work) (Tguh, 2023)

*"gada yang gerak ga akan bersih, semangat selalu pandawara group"* (if there is no one who take the action, the beach won't be clean. Keep the spirit, pandawara group) (Nero, 2023)

Each of the four videos analyzed in this study represents a different stage in the practice of cyber activism. For example, Our End Year Party adopts a creative approach to raising public awareness by framing the act of cleaning as an enjoyable social activity. 1,014 Kilograms of Trash in the River emphasizes the emotional and urgent dimensions of the environmental crisis through the visual display of the collected waste. Aerobic with Clean Up illustrates community-based mobilization through participatory and collaborative methods. Meanwhile, No Room for Environmental Degradation portrays the involvement of stakeholders in collective efforts. A thorough analysis of these four videos reveals a complete sequence of cyber activism practices, beginning with issue awareness, followed by mobilization, and culminating in collective action. These patterns not only reflect the diversity of tactics used, but also demonstrate how TikTok shapes the flow, form, and visibility of environmental activism.

Building on these findings, it becomes evident that TikTok is not merely used as a promotional tool, but serves as a central space for mobilizing environmental concern, coordinating community actions, and documenting collective identity. This pattern reflects Vegh (2003) explanation of cyber activism that moves beyond simple advocacy into phases of organization and mobilization. What makes the Pandawara Group's activism distinctive is its integration into the native practices of the TikTok platform. They make use of viral

trends, visual storytelling, and the logic of algorithmic exposure to drive participation. Rather than depending on institutional credibility or external endorsements, their legitimacy is built through emotional engagement, visible action, and ongoing interaction with audiences. This form of activism demonstrates a shift toward what can be described as a platform-based environmental movement. In this model, social media not only facilitates activism but also shapes its structure and reach. These observations are in line with recent discussions on cyber activism, which emphasize the participatory and affective nature of platforms like TikTok (Abidin et al., 2021; Hautea et al., 2021)

Previous research on environmental cyber activism in Indonesia has provided useful insights, including the study by Fitriansyah (2019), which examined Jogja Garuk Sampah's use of Facebook, Twitter, and Instagram and Susanto & Thamrin (2021), which analyzed the communication patterns of ENGOs like WALHI and Greenpeace. These studies showed that social media can support collective action in the offline world. However, this study offers a different perspective. In the case of the Pandawara Group, TikTok is not just an additional communication tool but functions as the primary arena for building awareness, encouraging mobilization, and reinforcing shared values around environmental responsibility. Unlike traditional environmental NGOs that often rely on mainstream media to reach a broader public, Pandawara's youth-driven movement grows organically through TikTok's participatory culture and algorithmic visibility. The unique contribution of this study lies in its process-oriented analysis of cyber activism as it develops within viral video content. It captures the transformation from digital engagement to offline environmental action and highlights how platform-based activism differs in strategy and structure from more conventional, institution-centered models. This processual analysis distinguishes the study from general descriptive research by mapping the stages of digital activism and how they are shaped by TikTok's participatory infrastructure.

## 5. CONCLUSION

TikTok has established itself as a significant platform for cyberactivism due to its innovative structure. Unlike other social media platforms, TikTok's structure is more sophisticated, particularly through features like the For You Page (FYP). Cyberactivism carried out by Pandawara through the @pandawaragroup account by optimising TikTok features in its content uploads and adapting it to the characteristics of young people who make up the majority of their followers so that messages about environmental issues can be well received at the awareness/advocacy level and even so that these messages can move their followers to get involved in river and beach clean-up activities at the organisation/mobilisation level.

The limitation of this study lies in the limited number of video contents analyzed. The selection was based on the principle of post-driven virality on the TikTok platform, in order to capture the most relevant examples of environmental cyber activism by the Pandawara Group. Nevertheless, this research contributes as one of the first studies to examine environmental cyber activism in Indonesia through the lens of TikTok content, offering valuable insights into how platform-native features shape digital mobilization and civic participation.

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